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A BEGGAR

by Jacques Callot (1592-1635)

Pen and Ink Drawing

Gift of Mrs. Gustav Radeke, 1921

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THE RADEKE COLLECTION OF DRAWINGS

HOWEVER comprehensive the response to art, however broadly receptive the attitude toward the multiple facets of its expression, there are always one or two phases which most readily quicken the pulse of the catholic-minded patron. So with the late Mrs. Gustav Radeke, there were certain classes of objects which she added to the Museum, or her private collection, with a particular joy of acquisition. For the art of the ancient Greeks she had a deep reverence and understanding, and she delighted in fine drawings, appreciating to the full their spontaneous beauty and pregnant power.

It was the habit of her life for Mrs. Radeke to think first of the needs of the institution she so generously fostered, and only secondly of herself and her personal preferences. In her collection of drawings, however, private pleasure and public spirit went hand in hand, for many of her drawings she cherished in her own home until her death, lending them whenever occasion demanded for exhibition in the Museum. Her home was filled with drawings in beautiful variety. Her liking for them she shared with Dr. Radeke, her husband, and the nucleus of the collection, consisting of early drawings of the Italian, Dutch and Flemish schools, had been his. As year by year, she added to their number, continually enriching the collection and expanding its scope, she was following a road upon which they had set out together. With this thought in mind, it was her wish that in the official records of the Museum the drawings which she contributed should bear her husband's name as well as her own.

In the eighties of the last century, when this collection was begun, it was the fashion to collect "old Masters." Critics were then less discriminating in their appellation of great names than they are today. It is now recognized as extremely hazardous to truth to tag with famous names most of the sketches which have survived

from the Renaissance era. So close were the associations of the studios, so pervasive the style of the School of the moment, so notational was the character of the sketches, that it is in most cases difficult and futile to make hard and fast attributions. Therefore, under the discerning eye of a modern critic¹ great names have been discarded in connection with the majority of the earliest drawings in the collection. We are left with four 15th century, four 16th century, and four 17th century Italian drawings, which, though unassigned, are interesting as works of their respective periods. Of the attributed drawings, there is one in red chalk by Francesca Solimena (1657-1747), depicting the death of Abel; a carefully composed study, squared for transfer, of a Madonna and Child with St. Roch by Alessandro Moretto da Brescia (1500-1575); a freely brushed *bistre* wash drawing of the Madonna and Child with St. John, showing breadth and graciousness, by Annibale Carracci (1557-1602); a landscape with figures by Guercino da Cento (1591-1666) done with carefree power, wherein a clump of trees are depicted with a debonair splutter of the pen (see page 63); a charming portrait sketch of a young lady by Ottavio Leoni (1578-1630); a profile study of an old man's head, in pen and *bistre*, of great strength and delicacy, with beautiful play of shadows in the white hair and beard, by Giovanni Battista Tiepolo (1696-1700); and a landscape with deer, in which the masterly drawing of the tree trunks would seem to verify its attribution to Titian.²

The drawings of the Dutch and Flemish Schools in the collection may, with very few exceptions, be definitely attributed to recorded artists. The earliest in date is the portrait study of a young woman by Hendrik Goltzius (1558-1617). Though not a Dutchman by birth, Goltzius belongs

¹The Rhode Island School of Design is deeply indebted to Mr. Arthur M. Hind of the British Museum for his inspection and critical appraisal of the collection shortly after Mrs. Radeke's death, when for the first time all the drawings were assembled.

²Published by Claude Phillips, "The Later Work of Titian," page 78 and page 110. See also, Rhode Island School of Design Bulletin, Vol. XI, No. 1, January, 1923. pp. 4-5.

to the Dutch school, and he is better known as an engraver than as a painter. His drawing of the young *vrouw* is reproduced on page 64. How sensitive is the modeling of the face, and the sure, firm drawing of the rather untidy hair is masterly! We feel that the artist's chalk has preserved her features exactly, though the mask of peasant shyness veils her personality.

A drawing of a youthful, obese Bacchus seated on a wine cask, with a small faun as an acolyte, in black chalk and bistre heightened with white, is attributed to Rubens. Whether actually from the hand of the master or not, it is a consummate drawing of voluptuous flesh. The greedy abandon of the faun with head thrown back to catch the overflow from Bacchus's cup, the smug assurance of the great sot, the obvious pudginess of the bodies, the velvet richness of the shadows, were portrayed by no apprentice hand.

Two drawings in black chalk by Anthony Van Dyck are proudly included in the collection. One is a study of a draped figure of a man seated. He is wrapped in a voluminous mantle, the folds and shadows of

which are carefully worked out. The other drawing, the more interesting of the two, is the study of a figure leaning back with left arm outstretched, the left knee drawn up. (See page 65). The position of the model presented rather difficult foreshortening. The swift directness of the lines, the sweep of the composition from left to right, is like a gust of wind across the paper.

Several other early Dutch drawings deserve special mention. There is a tavern sketch by Adriaen van Ostade,³ in which vigorous penwork suits the rough and robust humor of the scene, and in similar vein, though of lesser power and virility, is a drawing of a group of peasants regaling in a kitchen, in pen, bistre and wash of modulated greys, by Van Ostade's pupil, Cornelis Pietersz Bega (1620-1664). A sketch, in black chalk and grey wash, of a peasant youth seated on the ground, by Cornelis Saftleven, signed and dated, *C. S. 1642*, shows romantic feeling, and is characterized by nervous accents in the con-

³Bulletin of the Rhode Island School of Design, Vol. XVII, No. 4, October, 1929, pages 45-46.



PEN DRAWING

by Guercino da Cento (1591-1666)

Gift of Mrs. Gustav Radeke, 1923

tours. The study of a youth who nods in his chair, by Frans van Mieris, the Elder, is drawn in soft pencil, and the quiet indolence of the subject pervades the execution.

On drawings by Cornelis van Poelenburgh, Abraham van Diepenbeeck, Jacob Buys, Egbert van Drielst, Hendrik Kobell,

fame. Thirteen studies for decoration by Jacob de Wit (1695-1754), and three others possibly by his hand, deserve mention. The majority represent children at play, a favorite subject with this Amsterdam artist, although there are two black chalk studies of a bearded man and the study of a woman in classic dress. De Wit was re-



PORTRAIT STUDY

by Hendrik Goltzius (1558-1617)

Black and Red Chalk Drawing

Gift of Mrs. Gustav Radeke, 1920

and Pieter Janson, we will not linger, although they are not unworthy in their degree. There are seven drawings by Jan Luiken (1649-1712), all Biblical subjects, and all probably preliminary sketches for engravings, since it was as an engraver of episodes from the Scriptures that Luiken won

owned in his day as a painter of ceilings, and these studies of sportive nude children, frolics with flowers and emblematic objects, were undoubtedly executed to serve some decorative scheme in the adorning of a palatial apartment. Nor can I conclude the drawings of the Dutch School without

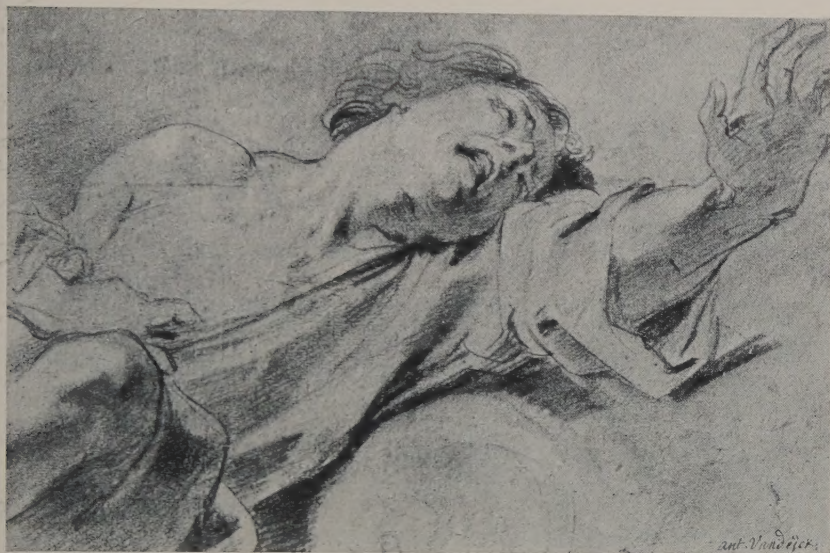


FIGURE STUDY

Black Chalk Drawing

by Anthony Van Dyck (1599-1641)

Gift of Mrs. Gustav Radeke, 1920

speaking of a very pleasing portrait head in black and red chalk of a frank-faced young woman wearing a lace coif and grey dress with white kerchief. It is the work of Gerard de Lairesse (1641-1711), and, according to an appended inscription, the subject is the artist's wife.

A 16th century French drawing of the Clouet school, a bust portrait of a nobleman (reputed to be Achille de Silly, Count de la Roche) is one of the most exquisite items in the collection. The count has a short red beard and mustache and close-cropped hair, and is wearing a soft-crowned hat with an ostrich tip and a high-collared jacket. Caste-consciousness and a hint of cruelty are in his unflinching grey eyes. Here is clean, delicate, careful drawing and living portraiture, and Clouet himself need not have been ashamed of it.⁴

A pioneer etcher of remarkable originality in the mid 17th century was Jacques Callot of Nancy. His drawing of a beggar, reproduced on the cover of this Bulletin,

shows his lively draughtsmanship. In his adventurous youth, when, forsaking his eminent family, he several times ran away to Italy to study art, consorting with gypsies and their ilk, Callot's eyes were opened to the picturesqueness of the squalid and the grotesque, an affection which savored his art to the end. He doubtless drew the lumbering, decrepit figure of this old beggar, with his great stumbling feet, for the pure fun of it, and his enjoyment is reflected in the drawing. Callot's eager, expressive line has cleverly caught the humorous, pathetic ensemble.

The only other 17th century French drawing in the collection is an Italian landscape showing a herdsman with goats, fallen columns, a man on horseback, and romantic setting of mountain and river, in the manner of Claude Lorrain. In fact, it is inscribed, *Claude, Romae 1644*, but its attribution to the great landscapist is very uncertain.

The 18th century, with its ponderous, histrionic Classicism and the delicious frivolity of its *École galante*, is represented

⁴Bulletin of the Rhode Island School of Design, Vol. XIII, No. 4, October, 1925, pp. 33-35.

only by four drawings, of which perhaps the most interesting is an allegorical design by J.-A. Houdon. A project for a tomb for M. Guillard, Counsellor of the Great Chamber of the Parliament of Paris, it depicts Sorrow with funerary urn, in a crypt beside a sarcophagus, reclining against the knees of Justice who, to console her, points to a medallion which the winged figure of Renown is hanging among others

century French drawing is in the manner of Watteau and presents the head and shoulders of a girl, with hair combed to the top of her head and arranged under a cap, and the neckline of her dress softened with narrow ruffles.

Of the 18th century English School, with its elegant portraitists, there is little. A landscape sketch by Gainsborough, in black and white crayon on drab paper, is a



DRAWING

Black and White Chalk

by Elihu Vedder (1836-1923)

Gift of Mrs. Gustav Radeke, 1920

on a column. Signed and dated, *Houdon inv. 1774*, this drawing enjoys the distinction of being one of the very few extant signed drawings of certain authentication from the sculptor's pen.⁵ There are also two Academy studies, a nude youth with staff, beautifully modelled in black crayon and white chalk, and a young girl in lackadaisical pose, drawn with red chalk and charcoal, by Pierre Prud'hon and J.-B. Greuze, respectively. The fourth 18th

vision quickly caught, suggesting an Italian seacoast town. A study of a thatched cottage in bright sunlight, in pencil and pearly grey wash, by John Constable, is like a dream-shadow of cozy, rural England. The robust humor of Thomas Rowlandson is seen in "After Dinner," where he laughs with us over a circle of prosperous toppers about a fireplace in a large Georgian room, and even injects into the row of high-backed armchairs arranged in prim mockery against the further wall, and into the facetious marble busts on the brackets above them, his gibing satire. To the end

⁵See *Houdon, dessinateur*, by Paul Vitry, *Revue des Beaux Arts*, May 1, 1928, No. 7, pages 100-101.

See, also, *Revue de L'art, ancien et moderne*, Vol. LIV, June-December, 1928, pages 18 and 58; illus. p. 68.

of the century belongs the "Pernicious Dream" of John Flaxman. It is a pen outline drawing, illustrating a passage in the *Iliad*⁶, and is primarily a design, exhibiting a cold clarity and correctness. His sometime associate, William Blake, is of an opposite temper in his "St. Paul Preaching at Athens." There is power in the inspired apostle. All real feeling is concentrated in him; the figures below are, apart from their symbolic role, merely a decorative frieze to complete the composition. But in Paul, Blake is intensely interested: the fervent, rapt face, the exaltation of the outstretched arms, the aura of irradiant strokes suggesting outgoing spiritual power, is vibrant with emotion. Symbolism of a paler sort is seen in Benjamin West's "Four Quarters of the World Paying Homage to Britannia." Rather pleasing in design, there is something just a bit ridiculous in the rather human-faced British lion.

It is to the prolific 19th century that we must assign a goodly proportion of the drawings in the Radeke Collection. Artists of various nationalities, exponents of differing theories and schools of art, are included. The two men who piloted the bark of early Romanticism in France are represented: Théodore Géricault, who shook the art world of Paris to its foundations with his "Raft of the Medusa," and Eugène Delacroix, upon whose canvases the passion and color of life were ensnared by his fervid genius. In the "Organ Player" by Géricault, the pen carves its way like a graver. The line is ragged in places and exhibits a jerkiness that seems born of a dogged determination to achieve its goal. Géricault's attention to character is shown in the individualism of the old organ-grinder and his companion and the young woman passerby. There are four drawings by Delacroix: a study of a riderless horse, highly excited in the terror and confusion of battle; a page of rapid pen sketches, mere visual memoranda; pencil studies of nude stooping men; a sheet of drawings in the Italian manner. Delacroix's

interest in wild animals was shared, even surpassed, by his contemporary, the sculptor, Antoine Louis Barye, whose study of a "Supine Tiger" is included in the collection.

In England, 18th century landscape painting was carried on and developed into something different by J. M. W. Turner. His pencil drawing, "Southampton," shows a little town, with church steeples rising above trees, and sailboats near a small wharf in a peaceful harbor. "Frankfurt on the Rhine" is an interesting topographical drawing by the early 19th century water-colorist, Samuel Prout. The Pre-Raphaelite movement is represented by a portrait drawing, "Mrs. Dalrymple," by Dante Gabriel Rossetti, and several drawings by Rossetti's friend and disciple, Edward Burne-Jones, most important of which is a red chalk study for "The Hours," executed in 1865, five or six years before the painting by that title. A red chalk study of drapery bears Burne-Jones's inscription to his pupil, Matthew Webb, and pencil drawings of the prophets, Isaiah, Jeremiah, Ezekiel and Daniel, are cartoons for stained glass.

Turning once again to France, we have in the mid 19th century the work of the Barbizon men, Corot, Jean Francois Millet, and Theodore Rousseau. Of Corot's, there is only a pencilled landscape, very simple, little more than outline, showing a farmhouse beneath trees and the shadowy figure of a woman walking on a road which runs between the farmhouse and a barn. There are four Millet drawings: a charcoal sketch of peasants going to market, formerly in the Petitdidier Collection;⁷ a black chalk study of a sturdy woman, with a bundle of fagots, climbing a hill, signed *J. F. M.*; another of a girl sewing near a window; and a careful early drawing in colored chalks, variously entitled "The Temptation of St. Hilarion," and "The Temptation of St. Anthony," which was formerly in the collection of M. Édouard Gros and the Have-

⁶ "Fly hence deluding Dream! and bright as air
To Agamemnon's ample tent repair."
Iliad: II; Pope's translation, line 9.

⁷ Bulletin of the Rhode Island School of Design, Vol. XI, No. 2, April, 1923, page 20.

meyer Collection.⁸ Flat farming country and a woman raking hay in the slumbrous air of a late summer afternoon is the subject of a pencil sketch by Theodore Rousseau. Two younger artists who were strongly influenced by the Barbizon men were Johann Barthold Jongkind and

is a capable and charming marine. A contemporary of these men, who combined Millet's interest in the peasantry with Corot's love of landscape, was Camille Pissarro. We have two pastel drawings by Pissarro, both taking a peasant woman trundling a wheelbarrow as a subject. In



MOTHER AND CHILD

by Mary Cassatt (1845-1926)

Pencil Drawing

Gift of Mrs. Gustav Radeke, 1921

Eugène Boudin. Jongkind was a Dutchman but he spent most of his life in France. His "Boats," in black chalk and water color, shows a careless, somber beauty, while Boudin's "Coast Scene at Scheveningen"

the one, a little fair-haired child trailing a stick follows the woman with her barrow of cabbages. This is a more finished drawing than the other, where the barrow is filled with yellow hay rather than greens, and the girl is companioned only by a couple of hens sketchily indicated. Both are delightful in their color. Pissarro brings

⁸In *Exposition des Oeuvres de J. F. Millet, Ecole des Beaux Arts*, Paris, 1887, No. 75. See also, Havemeyer Sale Catalogue, 1930, No. 29.

us to the Impressionists, so-called. But first let me make passing mention of a drawing by Anton Mauve, an artist who belonged to a group who did for landscape painting in Holland something similar to what the Barbizon School did for landscape painting in France. It is a pen and ink sketch of a girl in sabots, shawl and peasant cap, with a switch in her hand, as she leads two cows to pasture. This seems an appropriate time to speak also of a typical example of the work of the indefatigable delineator of cattle, Charles Jacque, a drawing in black chalk on grey paper of the interior of a cow barn, with a young woman in peasant costume raking straw.

Several of that remarkable group of men who, in the 70's of the last century, revived painting and made "Impressionism" a word to conjure with, are represented with one or more drawings. A study of the nude, ostensibly a woman seated on some rocks near the sea, by Renoir, is

drawn with a fine brush in water color, and the flesh tones show this artist's usual subtlety.⁹ On a slight pencil sketch, "Mlle. Dodu," by Édouard Manet, we will not linger, but of greater significance is a drawing in pencil and water color, inspired by the bull-ring. It is a study for the painting entitled, "Mlle. Victorine in the Costume of an Espada," now in the Havemeyer Collection in the Metropolitan Museum of Art.¹⁰ It is interesting to observe that the drawing is a reverse of the painting. Degas was annoyed if he was called an Impressionist, but since he is usually associated with that school, and since he was in some respects, if not in all, a son of the movement, we shall consider here the three drawings by him. There is a study of a horse in rear view, in pencil on brown

⁹Bulletin of the Rhode Island School of Design, Vol. XIX, No. 2, April, 1931, page 29.

¹⁰Bulletin of the Rhode Island School of Design, Vol. XVIII, No. 3, July, 1930, pages 25-27.



BATHING THE BABY

Black and Red Chalk Drawing
Gift of Mrs. Gustav Radeke, 1921

by William Orpen (1878-1931)

paper, that demonstrates how sincerely Degas was out for the truth, his pencil feeling for it assiduously in the repeated trials of the legs and head. A pastel of a ballet girl, who stands facing the spectator with her hands at her armpits, is a study of form and the effects of back lighting.¹¹ Pure action sketches are the studies of two jockeys in black and blue crayon. A painter who carried Impressionism to the extreme known as *pointillisme* was Paul Signac. Two seascapes by him flash a glimpse of his style but show no signs of unusual technique. A contemporary and associate of the Impressionists, yet apart from them, was Paul Cézanne. A landscape, in pencil and water color, acquired by Mrs. Radeke in 1922, is one of his beloved quarry scenes, with saplings growing from the rocks. It is a tracery of essential outlines, with a hint of color, and vague shadowings of intricate planes. On the back of the paper is an unfinished pencil sketch of a town.

A number of French artists of the second half of the 19th century, whose work is included, have not yet been mentioned. There is Puvis de Chavannes's two studies of the nude, both undoubtedly made in preparation for some mural. There is an allegorical pencil study for a frieze by Alphonse LeGros; a dramatic illustration for Brahms's cantata, "Rinaldo," evidently a preliminary drawing for a lithograph, executed in his customary romantic and mysterious manner by Fantin-Latour; "The Jeweler's Visit," by Théodule Auguste Ribot, with figures nicely characterized; three drawings by the sculptor, Auguste Rodin: a female nude, a corpulent mermaid and Cambodian dancers. Of the work of the inspired illustrators, there is "Les Trois Connoisseurs,"¹² that satirical skit on the knowing ones of art, by Honoré Daumier, in which the bold, interesting pattern of light and shade is one delight and the characterization is another. How sure we are that each of the men has his

own opinion about the pictures on the walls and will defend it a bit truculently! Then, there is that sympathetic portrayal of feline motherhood, "Cat and Kitten," in charcoal, by A. T. Steinlen.¹³ The spontaneity and sparkling draughtsmanship of Jean-Louis Forain is demonstrated in the crayon sketch of "Three Workmen." The essential character of each of the rough men has been carelessly captured by his wandering pencil. A water color drawing, called "The Bather," by the same artist, shows a nude woman sitting on the banks of a lake or river, her left knee raised, her hands busy at her left foot. The outlines are in red and black, with values indicated by washes of greys and reds. A precursor of these clever draughtsmen was Paul Gavarni, and an example from his pen may be seen in a sketch of an old woman, in a large frilly bonnet, who is seated in an arm-chair with her hands folded in her lap.

While richest in French drawings of the 19th century, the collection does not ignore the art of other nationalities. It contains two drawings by the German realist, Adolf von Menzel. One is a charcoal sketch of a painter in his studio, surrounded by his models and the paraphernalia of his profession,¹⁴ signed and dated, *Menzel 96*. The other is a sheet of crayon studies of women's heads.¹⁵ England gives us two beautifully drawn half-length studies of a nude woman, by William Strang; "The Swimming Master and Mme. X," a pencil and water color drawing of two women and a man wading in shallow water, by Charles Conder; a pen and ink illustration for "le Morte Darthur" by Aubrey Beardsley; a pastel, "Portrait of MacColl," by William Rothenstein.

Nor are American artists neglected. A pencil drawing on greenish paper, by Winslow Homer entitled, "On the Farm," is an early work. The sanguine portrait of Julia Ward Howe by her son-in-law, John Elliott, is a wonderfully sensitive portrayal of a

¹¹Bulletin of the Rhode Island School of Design, Vol. XI, No. 4, October, 1923, page 38.

¹²Bulletin of the Rhode Island School of Design, Vol. XIII, No. 2, April, 1925, page 20.

¹³Bulletin of the Rhode Island School of Design, Vol. XII, No. 3, July, 1924, pages 26-28.

¹⁴⁻¹⁵Bulletin of the Rhode Island School of Design, Vol. XVII, No. 3, July, 1929, pages 32-34.



HEAD OF AN ORIENTAL

Black Chalk Drawing

By Maurice Sterne

Gift of Mrs. Gustav Radeke, 1920

beautifully spiritual face. A group of studies by Kenyon Cox show his competent and painstaking draughtsmanship. "Lazarus" by Elihu Vedder is a serious creation, one of the studies for his painting by that name, carefully drawn and nicely composed, a gentle current of light and shade playing about the face in the rippling folds of the white cerements. In Mary Cassatt's pencil drawing of a mother and child reproduced on page 68, there is no display, only the sincere search for truth, and its rewarding insight, which distinguishes her work. In addition to the above-named drawings, there is the pencil portrait of Abbot Thayer's serious little daughter;¹⁶ "The Chateau de Chenonceaux," a pastel by Arthur B. Davies; a leaf from a sketchbook of John Singer Sargent's; a self-portrait by James McNeill Whistler, a quick impression in black chalk; and two studio sketches on cardboard by William M. Chase.

The work of artists still living takes its place in the collection beside that of the men whose work is over; nor is the art of the 20th century overlooked because of its immediacy. Witness "Female Nudes," by Matisse; "Workmen" by Jean-Julien Lemordant; "Diamond Cove, Appledore," in black and colored chalks, by Childe Hassam; the "Study of a Veiled Woman's Head," in the stylized version of Eli Nadelman; or the suave beauty of the reclining woman, and the exotic head drawn with such casual sureness, by Maurice Sterne. Among the works of contemporary British artists is a boldly drawn woman's head by Augustus John;¹⁷ "Tivoli from the Villa d'Este" in pencil, and a pen drawing of "Distant Oxford," by Muirhead Bone; a sketch in colored crayons of a young man in red jerkin and mauve hose, seen back to by a garden wall, from the skilful hand of Frank Brangwyn;¹⁸ and a delightful scene of a mother bathing her baby in a tin tub, by William Orpen. (See page 69.)

Good illustration and even caricature is not forgotten. There is a jolly little sketch of ladies sipping small scandals with their tea, by George Cruikshank; two of Howard Pyle's pen and ink drawings, illustrating a poem by Oliver Wendell Holmes; a sensitively drawn page from "Don Quixote," by Daniel Vierge; an illustration for Keats's "Eve of St. Agnes," by Edwin Abbey, which shows the old beadsman as "northward he turneth through a little door;" an Arthur Rackham fairy tale picture, delicately tinted as if limned on vellum or porcelain; a charcoal drawing, "Emmy Lou," by Jessie Wilcox Smith; two amusing satires by Charles Keane; and a delightful bit of fun by Oliver Herford.

It has been impossible, in the space permitted, to mention every drawing of merit. Choice items, inadvertently omitted, occur to my mind. There is, for instance, Max Lieberman's "Boys Bathing," which

¹⁷Bulletin of the Rhode Island School of Design, Vol. XII, No. 4, October, 1924, page 35.

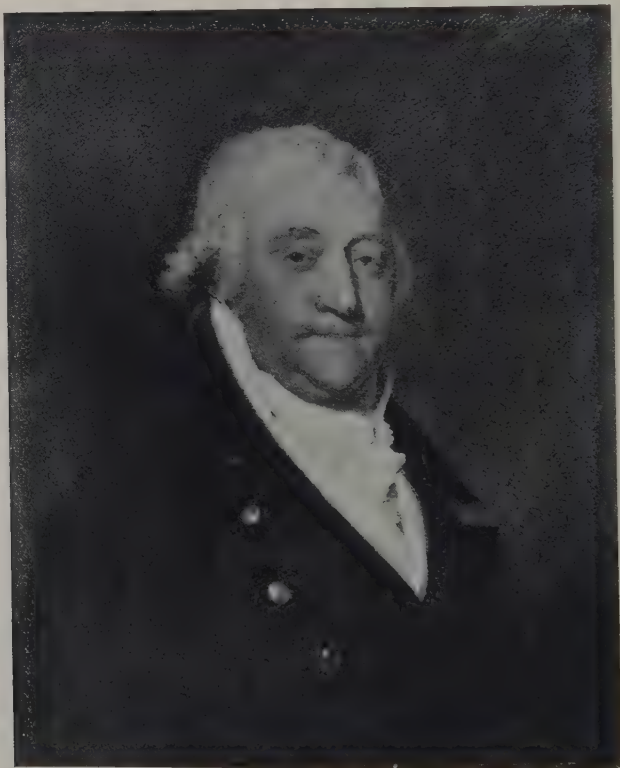
¹⁸Bulletin of the Rhode Island School of Design, Vol. XVII, No. 2, April, 1929, page 14.

¹⁶Bulletin of the Rhode Island School of Design, Vol. X, No. 3, July, 1922, page 26.

is pervaded by the poetry and lush joyousness of a summer afternoon; Constantin Guys's "Grisette," a piquant beauty in crackling taffeta;¹⁹ or that beautiful mystic vision of the "Head of the Virgin," enshrined in turquoise and gold, by Odilon Redon. But even in this hurried survey there has been indicated something of the quality and the variety of the collection.

THE DUNN PORTRAITS by GILBERT STUART

BOSTON at the close of the Revolutionary War must have been a place of many attractions. True it was that members of Tory families had sought sympathetic companionship in Nova Scotia or England. But there were many more



PORTRAIT OF SAMUEL DUNN

by Gilbert Stuart (1755-1828)

Museum Appropriation, 1931

It is a monument to Mrs. Radeke's connoisseurship, and as these drawings take their places on the walls of the Museum, her lifelong purpose of increasing the love and appreciation of art among all will be served.

M. A. BANKS

loyal Americans who stayed to enjoy the independence of thought and action which the United States in its early days rapidly came to enjoy. For one thing the facilities of the port were developed to a phenomenal degree, and ships hailing from the towns on the Shawmut hills or from equally active shipping centers like Salem, Newburyport, etc., ploughed the seven seas to

¹⁹Bulletin of the Rhode Island School of Design, Vol. XV, No. 1, January, 1927, pages 6-7.

bring wealth, prosperity and the treasures of the world to Boston merchants. It would not be fair to say that Boston exceeded New York, Philadelphia or Charleston perhaps, but the number of wealthy citizens whose homes dotted the lanes and streets of Beacon Hill, some of them still to be seen in modified form on Louisburg Square or Mt. Vernon Street, rapidly in-

Johnson that portraiture was an art "now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." In both England and America family portraits were a part of the family life. Naturally, too, there had been a demand of lesser size previous to the Revolution, and we have a com-



PORTRAIT OF MRS. SAMUEL DUNN by Gilbert Stuart (1755-1828)
Museum Appropriation, 1931

creased. To them came the furniture from England, silks from France and China, dishes and tea from China, silver from England, Holland and France, and the scents and odors of Araby. Naturally with homes so beautifully furnished, there was a ready market for portraits, for our ancestors had something of the attitude of their English forebears, who held with Dr.

paratively long list of limners and artists ranging from modest unknowns to the great John Singleton Copley. But after the war was over, Copley, as a Tory, had gone to England, and few of the others had approached him in skill.

What more natural than that the citizens, at least some of the farsighted ones, who realized what honor might accrue to

the city, should cast around to see what great artist might be induced to live in their midst, and create those much beloved portraits? What more natural, too, than that Mr. Stuart, member of the Royal Academy in London, distinguished for years of successful painting of portraits in England and Ireland, well-known and appreciated in Philadelphia, Washington and New York, and whose portraits of the beloved Washington were everywhere appreciated, it was to be especially selected?

It was in 1805 that Jonathan Mason, at that time a Massachusetts Senator in Congress, urged upon Stuart the many advantages of Boston as a promising field for a great artist, with such success that Stuart in that year did remove his palette and easel to Boston to live there and give its citizens the benefit of his years of experience and his superb skill for delineating character, until his death in 1828.

It is characteristic of his restless character that he moved about a number of times during his residence in Boston, first in Washington Place, then Fort Hill, and later in Roxbury; but it mattered not where he lived, the rich and influential men and women of his day thronged his studio and filled his appointment book with reservations for portraits. Many found him difficult to please, for he brooked no interference in his work, nor accepted any criticisms. Many was the portrait that he started and threw aside in the garret, quite unfinished, when he was out of patience with a sitter. Many of these unfinished portraits have remained to our day to confuse and confound us, for other hands than Stuart's have sought to bring them to some sort of completion. But Stuart or his sitters were not always impossible, as it is readily seen when, as has been said by another, "The number of portraits painted by Stuart after his return from England has been roughly estimated at about eight hundred," many of them completed during this Boston period.

Two of these have recently been purchased with the Museum Appropriation for the collections, namely, the portrait of

Mr. Samuel Dunn and that of Mrs. Dunn. They are not altogether unfamiliar to our visitors, for they have for some time now been on loan from the descendants of the subjects of the portraits. Thanks to the painstaking researches of Lawrence Park and other lovers of Stuart and his work, we know considerable in the way of biographical detail about many of his sitters. We might, then, note what Park says about the Dunns, at least in part.

It is perhaps of first interest to say that Samuel Dunn was the son of Samuel and Esther (Tourtellot) Dunn of Providence, where he was born in 1747. His portrait, then, has particular appeal to us here in the state. He early followed the sea and became a sea-captain. His career at sea lasted until 1785. In 1779 he married Sarah Cutler of Boston, and had by her three sons and two daughters. From 1785 until his death in 1815 he was a merchant in Boston. From 1799 to 1802 he was Grand Master of the Massachusetts Lodge of Free Masons. His portrait was painted by Stuart about 1808, and is on a diagonally tooled mahogany panel, $27\frac{1}{8} \times 22\frac{1}{8}$ inches in size.

The companion portrait of his wife, Sarah Cutler Dunn, was painted about the same time, is on a similar panel and measures $27\frac{3}{4} \times 22\frac{3}{4}$ inches. Sarah Cutler was the daughter of John and Mary (Clarke) Cutler of Boston. She was born in 1761, her marriage date is given above and the size of her family, and she died in 1819.

Samuel and Mrs. Dunn were then among the affluent and important citizens of Boston who flocked to Stuart's studio. That they interested the artist, is shown by the quality of the work put in them. That they were model sitters, not presuming to offer suggestions to the artist, is shown by the fact that both portraits were finished and delivered.

The portraits have been kept together since they were first painted, and have an unusual pedigree. At the death of Mrs. Dunn in 1819 they passed to their daughter, Sarah Dunn, who married Lucius

Manlius Sargent. At her death in 1868 they became the property of her granddaughter, Mary Turner Sargent, wife of the Reverend Thomas Burgess, and they remained in the hands of the Burgess family until their acquisition by the Museum in 1931.

Two other points of interest about these fine examples of Stuart's work deserve to be mentioned here. One is the information given by Park, that the paintings were shown in the exhibition of Stuart's portraits shown in Boston in 1828, where they were numbers 183 and 184, respectively, in the catalogue. The second point is that by their acquisition the Museum has secured two examples of Stuart's work in untouched conditions. The readers of this article might like to refer to Mr. H. E. Thompson's article on "Gilbert Stuart as a Craftsman" in the Bulletin issues for vol. II, October, 1914, No. 4, p. 4., and vol. III, January, 1915, p. 4. Here is discussed the artist's use of the diagonally grooved mahogany panel, the painting in glazes of which Stuart was a master, and a discussion of the artist's brilliant brushwork. Since Stuart, rather more than many more early American painters, has suffered at the hands of the restorer, who so frequently has seriously damaged the merit of Stuart's paintings as we now see them by the removal of the glazes on which so much of the effect depends which was desired by the artist, it is a pleasure indeed that we may have as objects of study for those who are interested, the original condition in the paintings which were recently acquired.

In the South County in Kingston is the old snuff-mill, which is a shrine on account of its having been the birthplace of Stuart. Worthy indeed are the efforts being made for its preservation, and worthy too are the efforts to preserve in Rhode Island any work of Stuart which in condition or artistic quality will illustrate the high standing taken in American portraiture by Rhode Island's own artistic son.

L. E. ROWE

IN MEMORIAM

PROFESSOR F. G. ALLINSON

Once again the Bulletin records the death of one of the sincere friends of the Museum in the person of Professor Francis G. Allinson, and expresses its great loss. There are many who visit a gallery with eyes that see not, and minds which look for or demand entertainment rather than crave the refreshment which works of art can give. Then there are a few to whom a visit to a museum is an adventure, and the objects therein a constant source of satisfying inspiration. In this group we counted Professor Allinson; and what joy it was to look at objects with him, whether our latest treasures, or those which long acquaintance made familiar but ever new according to our mood! How we will miss his graciousness, his eager search for some bit of evidence to support the particular idea in mind, his delight over some new discovery, and his appreciation of the fact that the Greeks, though long dead, yet speak! Many of us will recall those delightful hours when, under his guidance in the Museum, he interpreted the gods on Olympus or the shadows of Acharon for us in terms of the objects in our own Museum and others. Such memories do not fade and they are accompanied by regret that we may hear him in person no more. Other interpreters have we, and may we be ever thankful and appreciative of them. But the genius of Professor Allinson was in a class all of its own, and the heritage of grateful memory is ours.

"What Gibbon said of the Greek language is equally true of Greek art: that it could give a soul to the objects of sense, and a body to the abstractions of philosophy."

HENRY HOWARD

*Bulletin of the
Rhode Island School of Design
Providence*

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General Editor, Mr. L. Earle Rowe

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Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

LIBRARY

The Library contains 9,664 volumes, 17,682 mounted photographs and reproductions, 5,597 lantern slides, and about 5,015 postcards. During the months of June, July and August the library is closed.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

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